

19C, 4to GREEN
ornamented

(19th GUITAR & VOC 4to GREEN

[owned by]

29 SOLOS & 3 SONGS

?c. 1830



E. B. Hart.

[John - only entries for]
3 songs and Carols]

in Vindicta - 19C, voc G. Hart

E. B. H.

comb. f. 23 579
13 initials

Inventory:

R803/52/022

MS 290

157392-1001

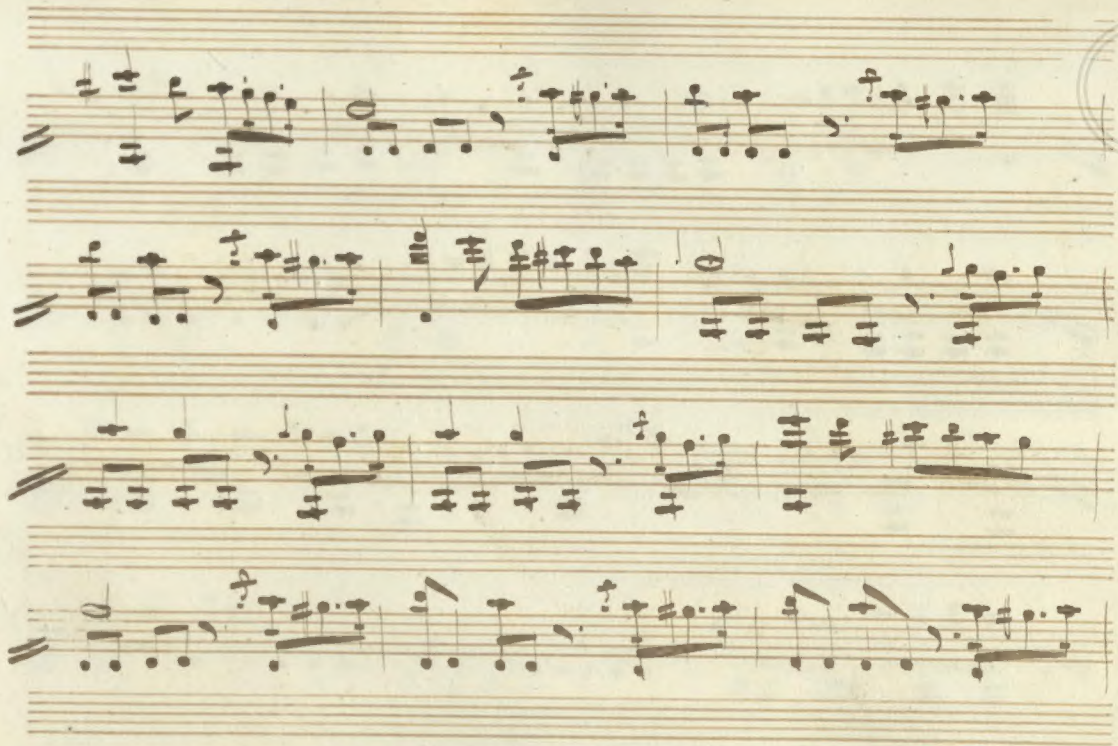
Royal
Academy
of Music
Library

- | | | | |
|---------------------------------|---|-----------------------------------|-----------------------------------|
| ① f. iv | ⑩ 19 ^v Valzer | ⑪ 32 ^v | ⑫ 45 Singsese |
| ② 4 ^v | ⑪ 21 ^v | ⑫ 33 ^v | ⑬ 45 ^v |
| ③ 5 ^v Tema [x4 vars] | ⑬ 22 ^v Sonatina
[Caniti] | ⑭ 34 ^v | ⑮ 46 ^v |
| ④ 9 ^v Danza | ⑬ 25 ^v | ⑭ 35 ^v | ⑮ 47 ^v [song]
Elena |
| ⑤ 10 Polacca | ⑭ 26 ^v | ⑮ 36 ^v | ⑯ 50 [song]
O Quante |
| ⑥ 15 | ⑮ 27 ^v | ⑯ 37 ^v AU ^o | |
| ⑦ 15 ^v Valzer | ⑮ 28 ^v | ⑯ 41 Danza
Francesca | |
| ⑧ 16 ^v | ⑮ 29 ^v | ⑯ 42 ^v | |
| ⑨ 18 ^v | ⑮ 30 ^v [song]
Vieni, o cara | ⑯ 43 ^v
Var. | |

①

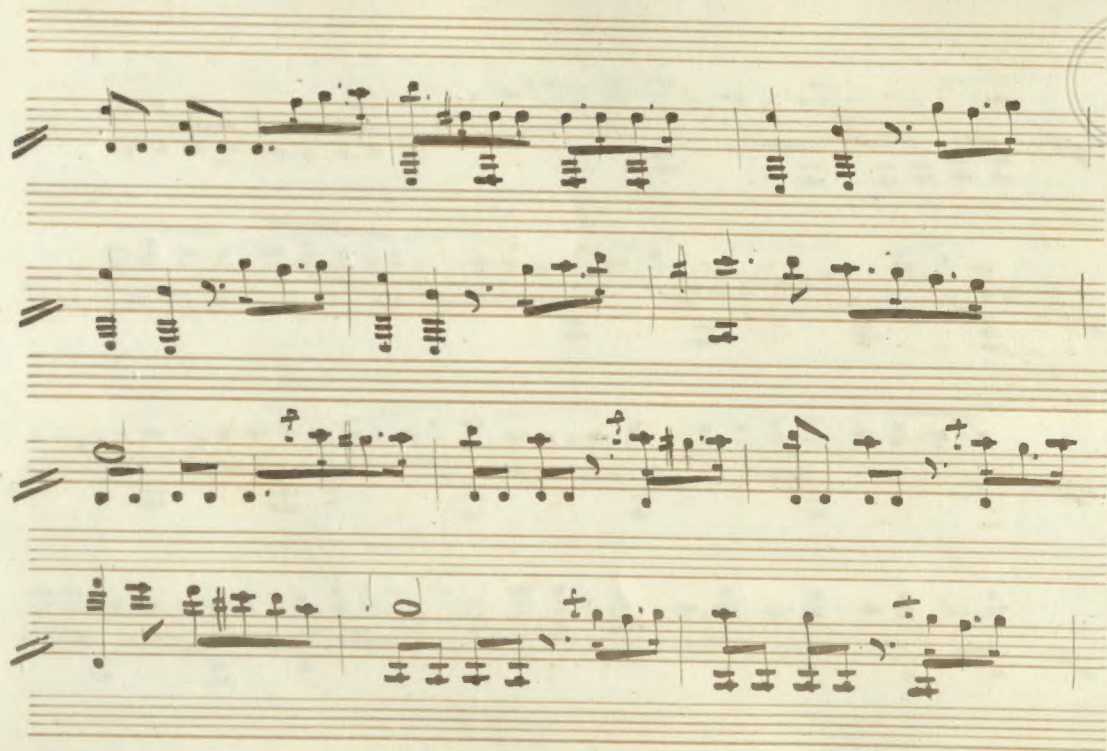


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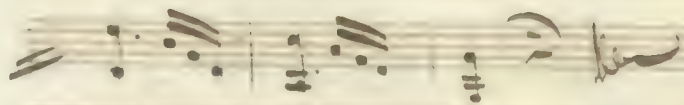
Royal
Academy
of Music
Library

A handwritten musical score on four staves. The notation is in a historical style, featuring a treble clef on the first staff and a common time signature. The music is written in a single system across four staves. The notation includes various note values, rests, and accidentals. The paper is aged and shows some staining. The Royal Academy of Music Library stamp is visible in the upper right corner.

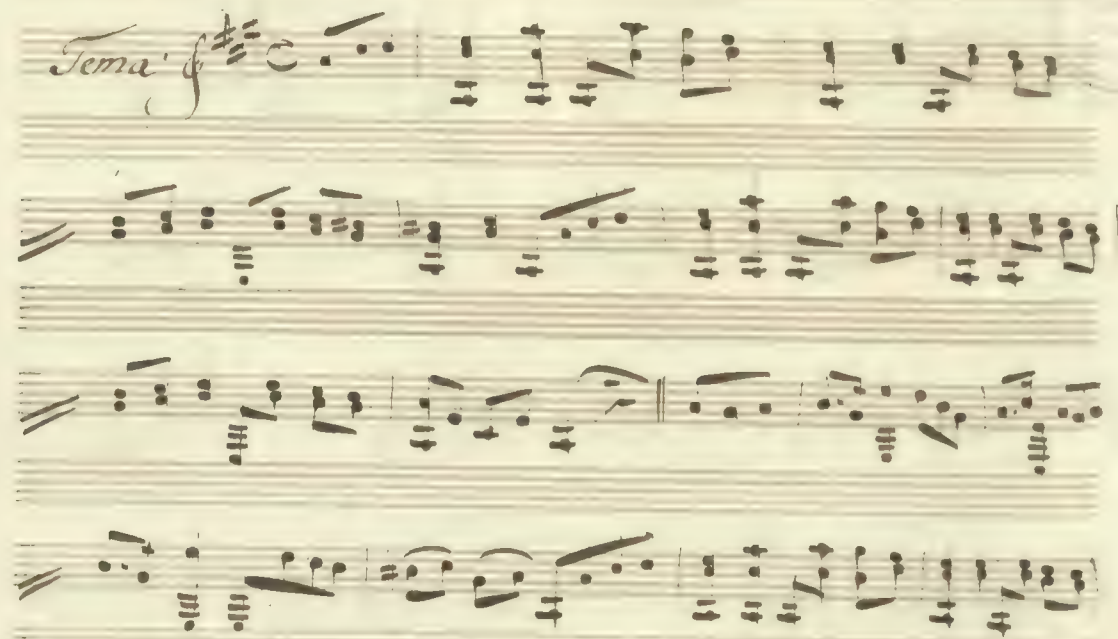


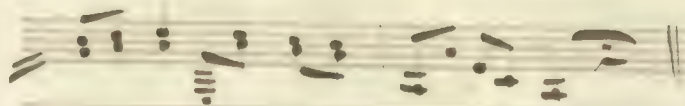
2



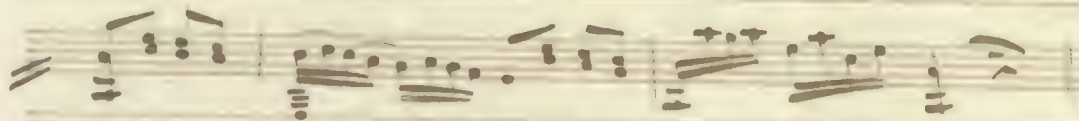
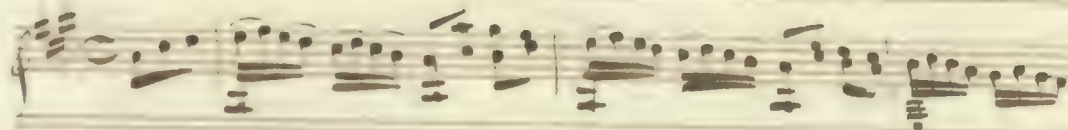


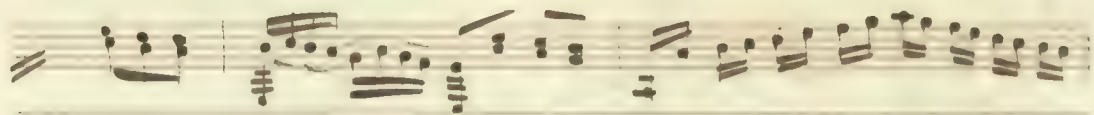
3





Var. 1



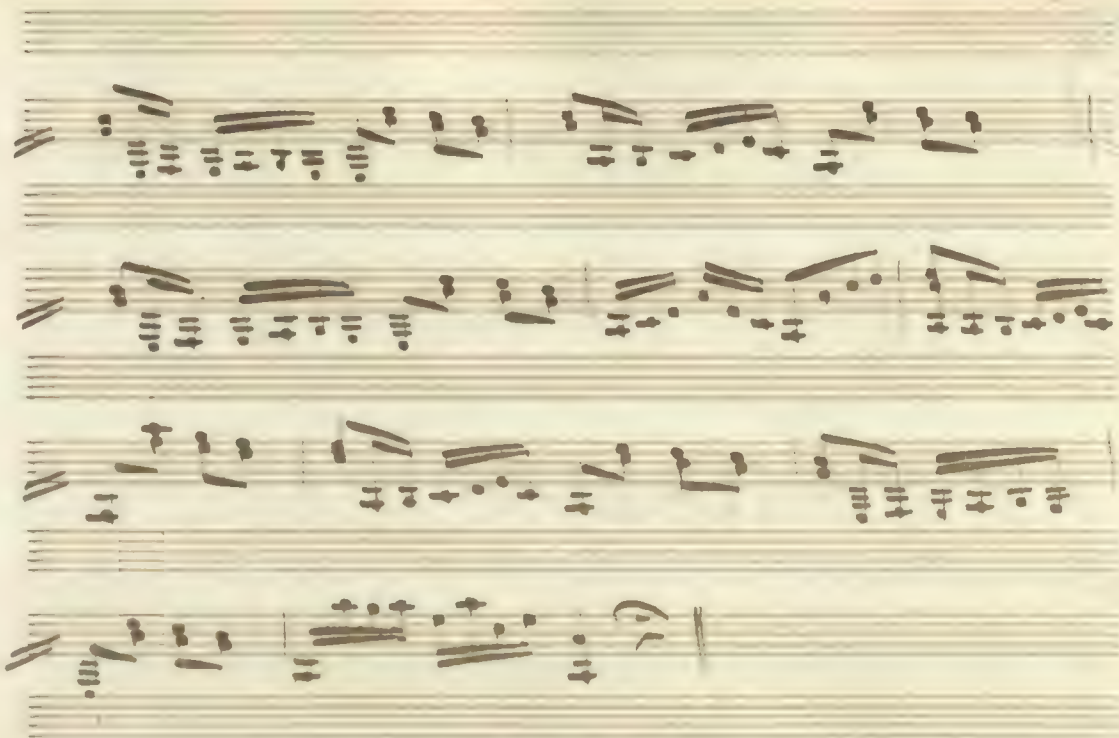


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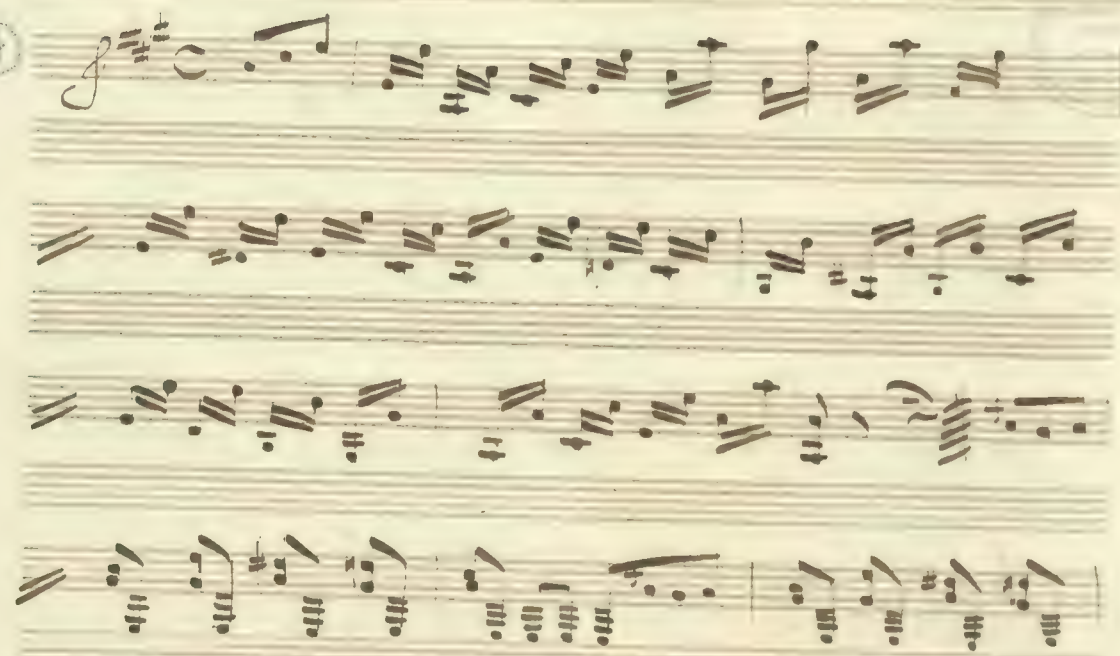


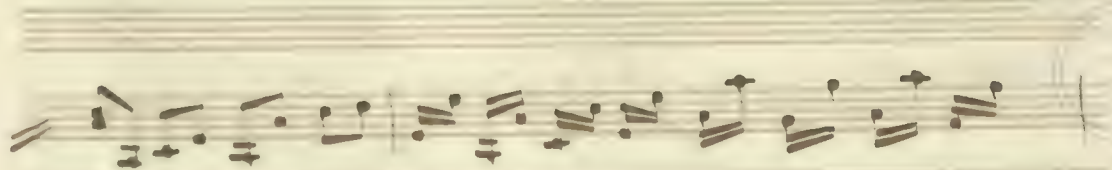
var 3





van A

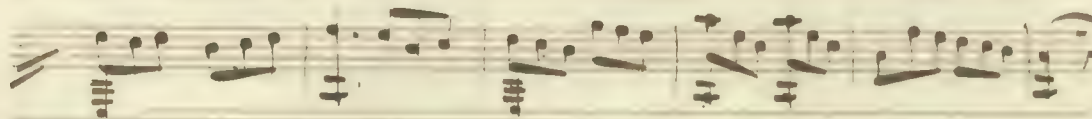
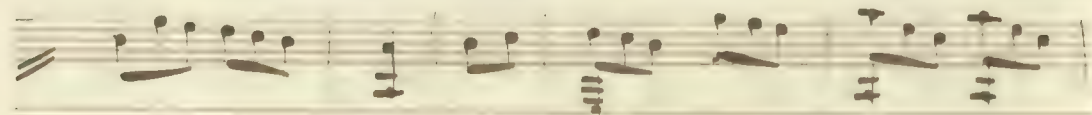
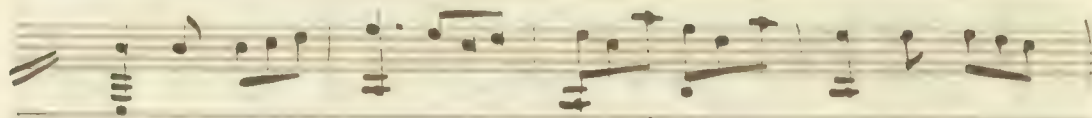
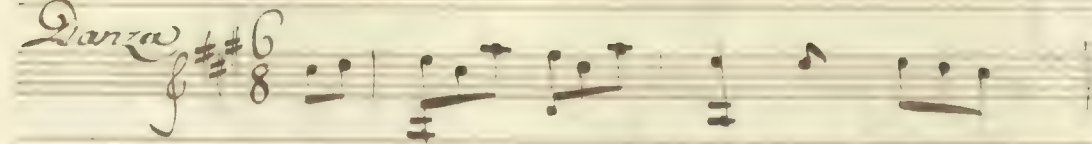




④

Danza

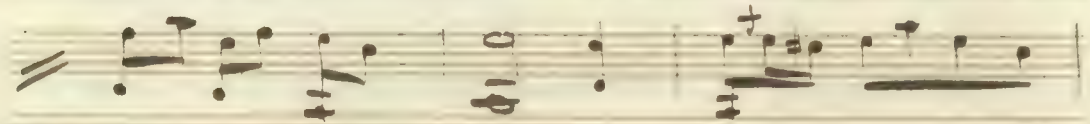
$\text{f}^{\sharp\sharp} 8$

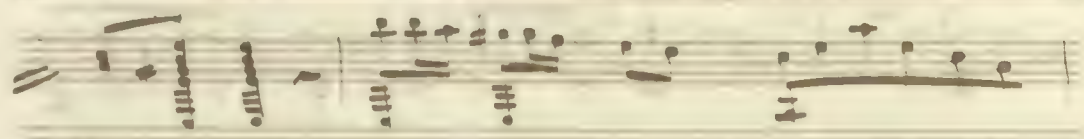
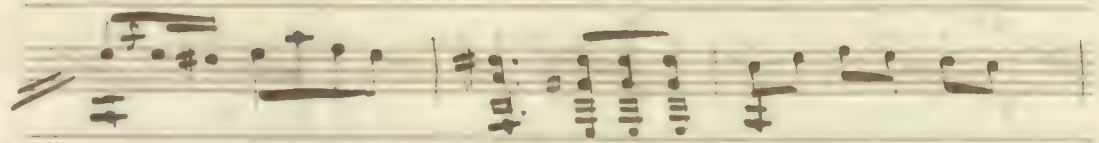
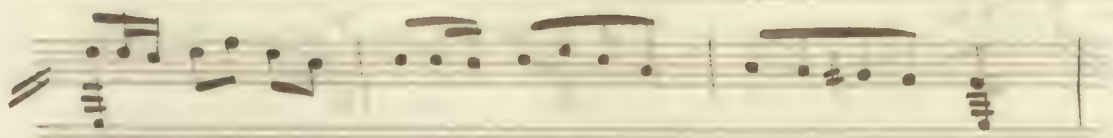


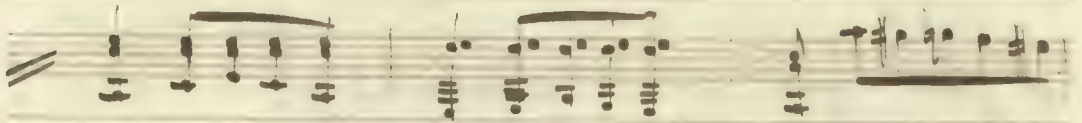
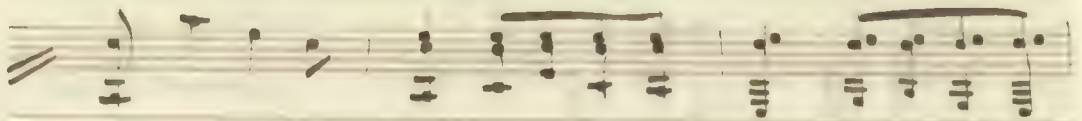
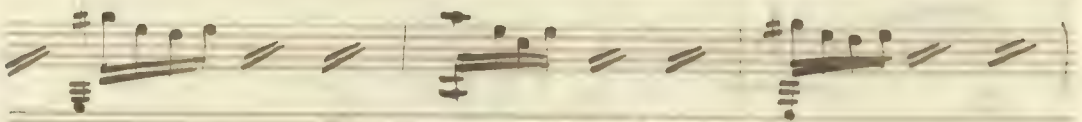
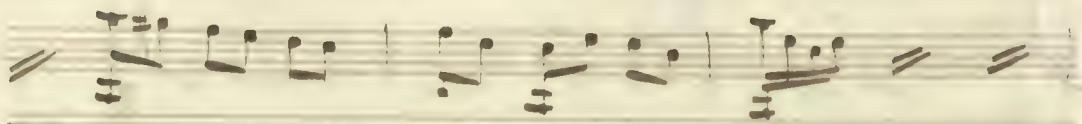
⑤

Polacca

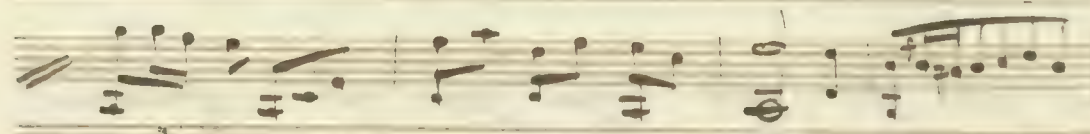


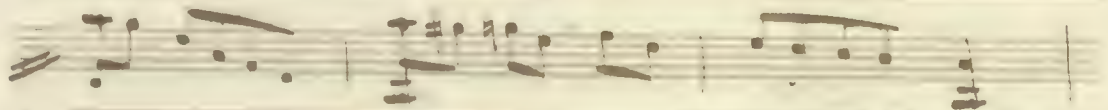
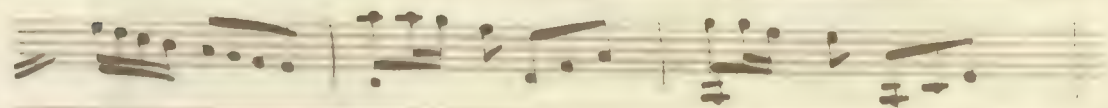


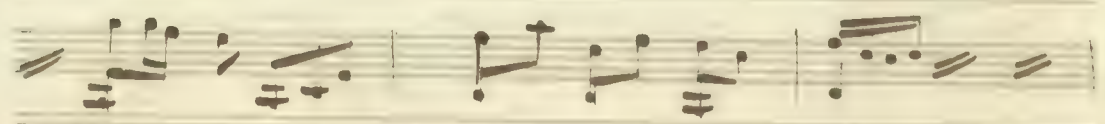
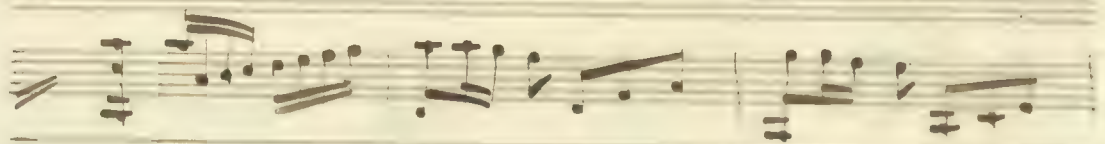








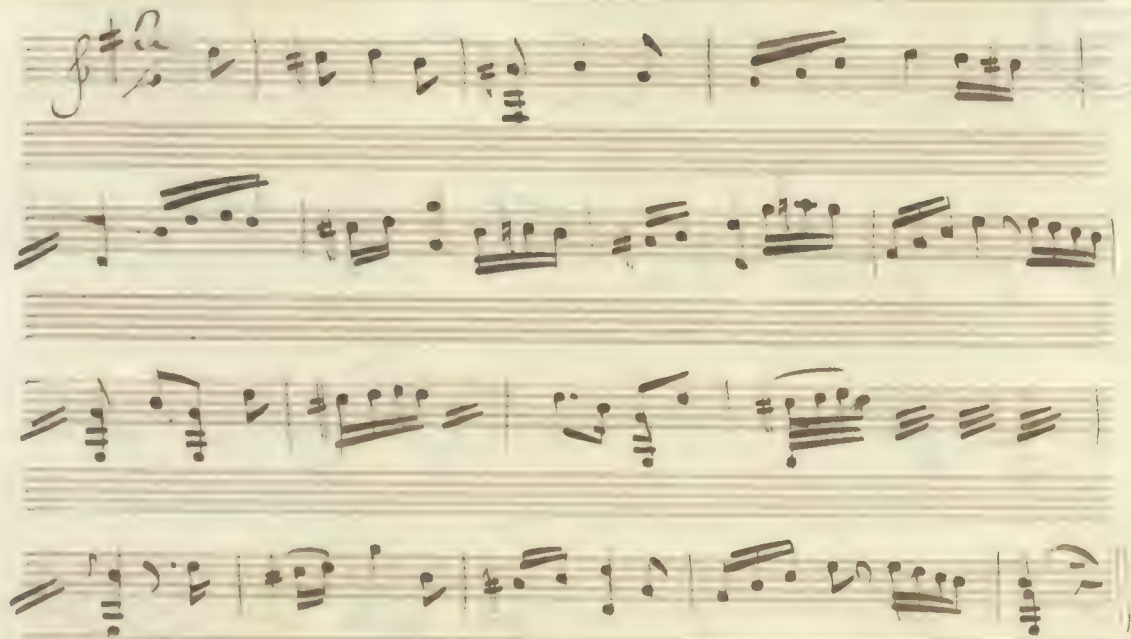








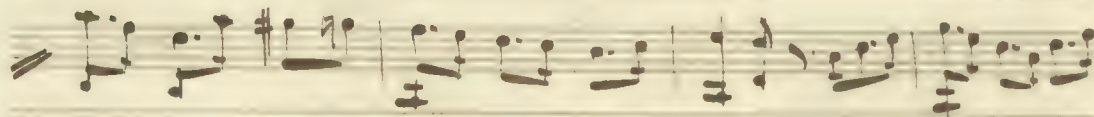
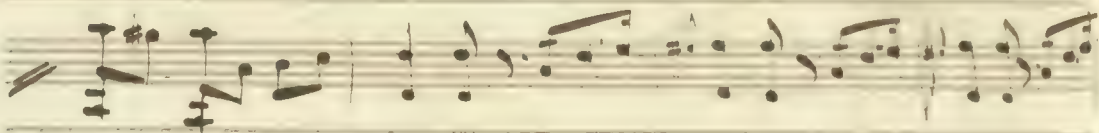
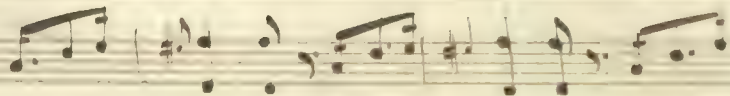
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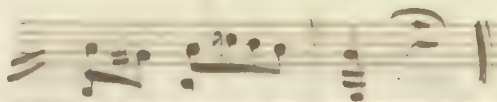
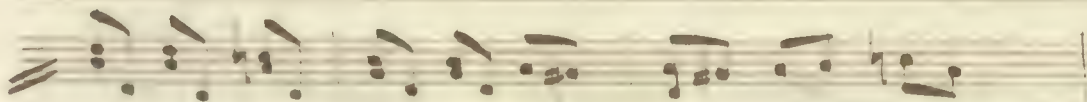


⑦

Süßer

$\frac{3}{4}$





(8)



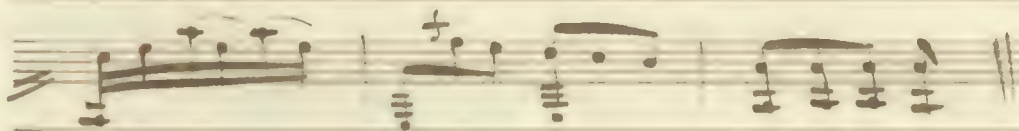
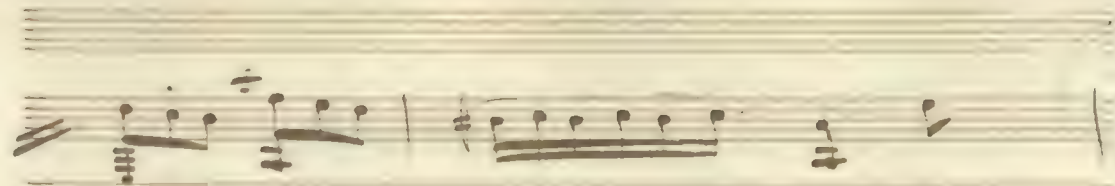






9





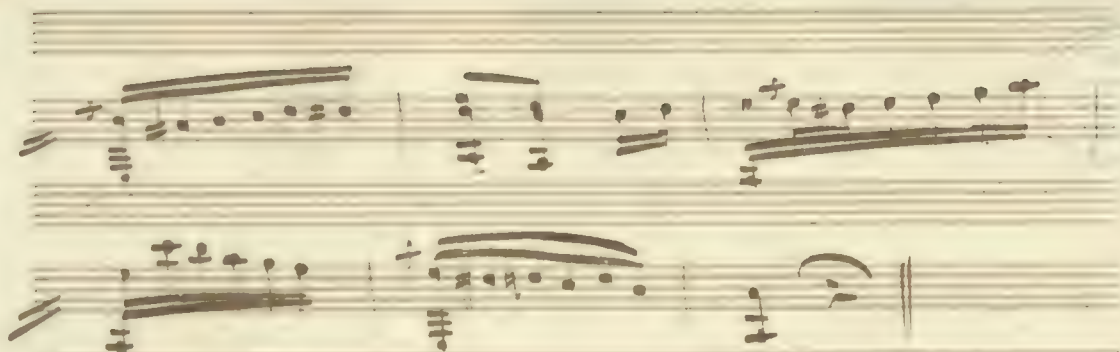
(10)

Adagio $\sharp\sharp$ $\frac{5}{8}$



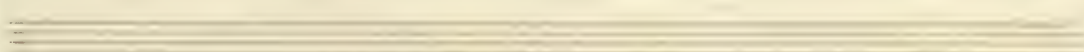
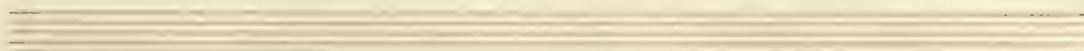
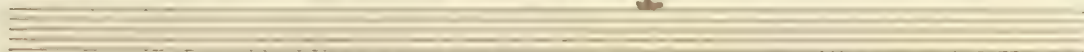
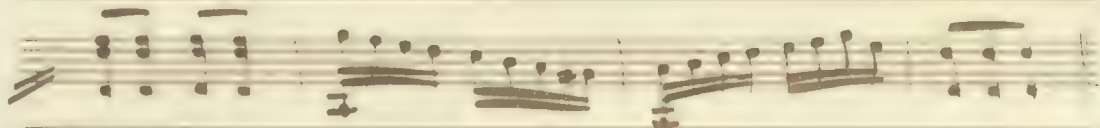






①



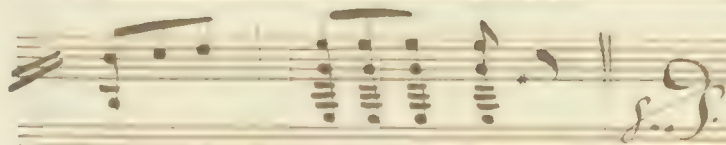
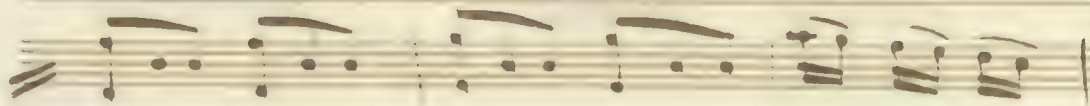


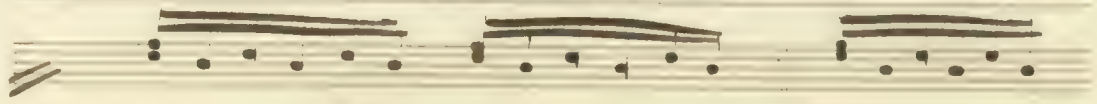
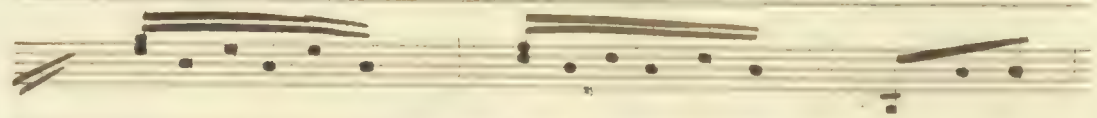
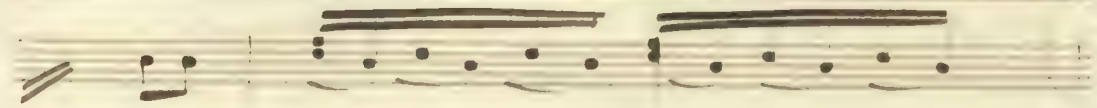
C. Carulli, Méthode complète, op. 27 (1810) p. 17

1^{er}
(1)

(12)













(13)





(14)

f $\frac{5}{8}$





(15)





(16)





(17)





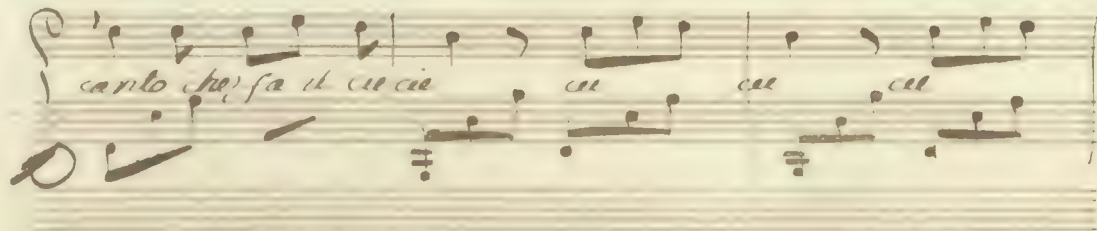
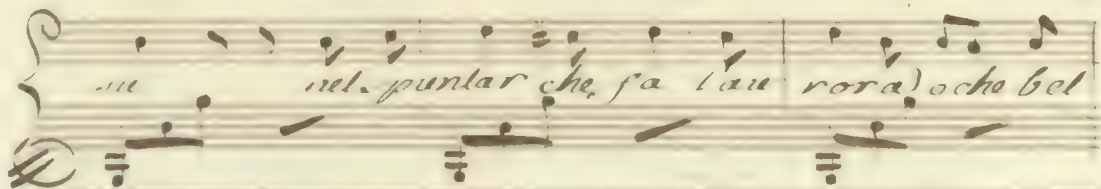
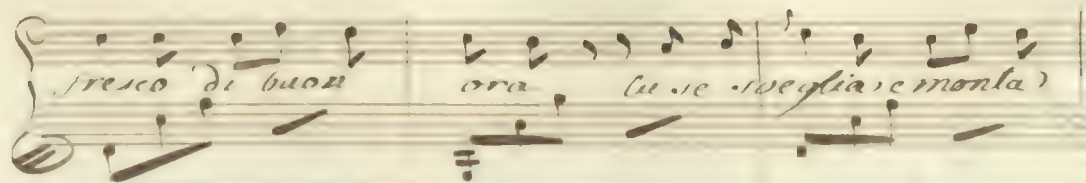
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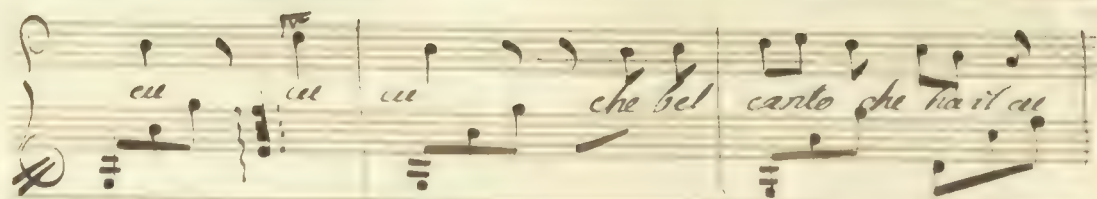
360 (a)

Ceni o cara Jere si-na a sen

hr il bel cu cu quando el canta (a) mal

tina (he) non se può dir di più per il

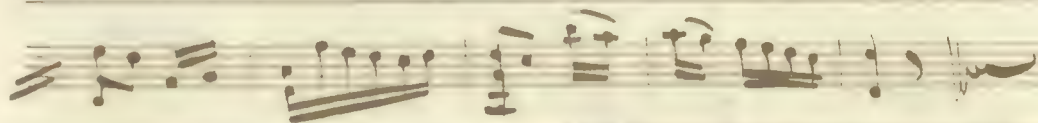
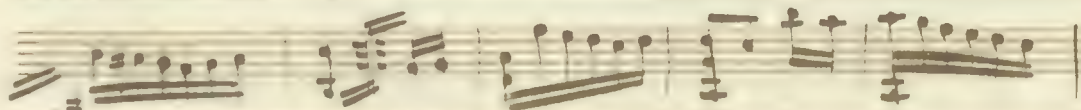
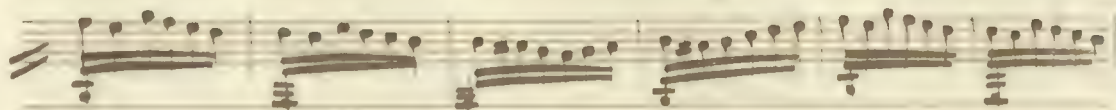




Se una volta vola el canto La finestra prestamento
 Questo caro e bel cucu Appi' o cara e guarda in su
 In se sveglia senza stenti Che vedrai cangiarsi in Gello
 col cantar cucu cucu In quel desso che sai tu
 Et tu allora dal tuo letto Su quel core innamorato
 Tatti fuori e riceni qua Che sospira e guarda in su
 Per goder del frischello per spigar il suo crudo stato
 Col bel canto che fa il cucu col cantar cucu cucu

(19)





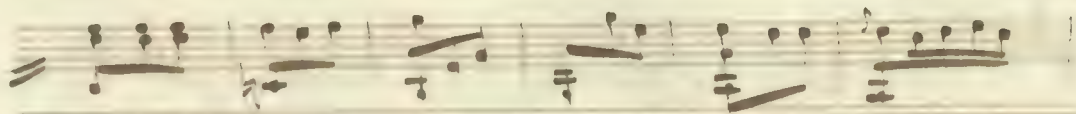
(20)





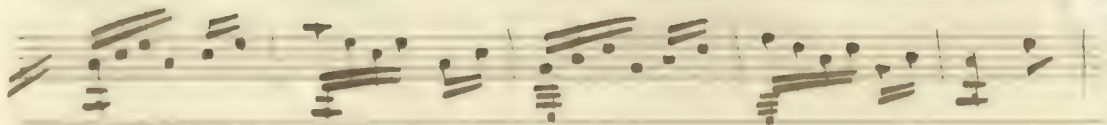
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(22)





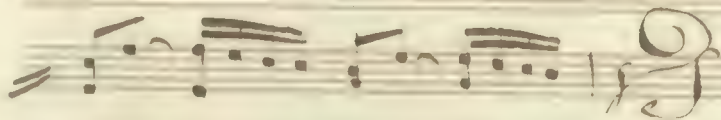
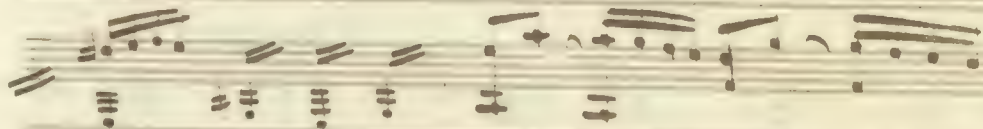
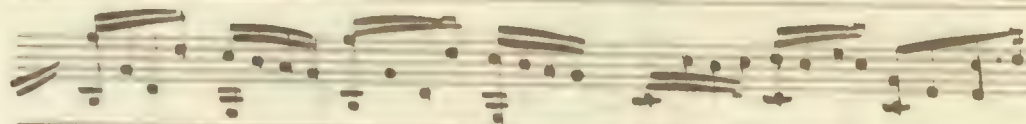
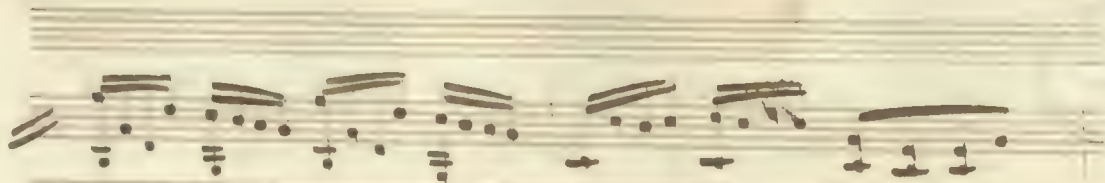
23



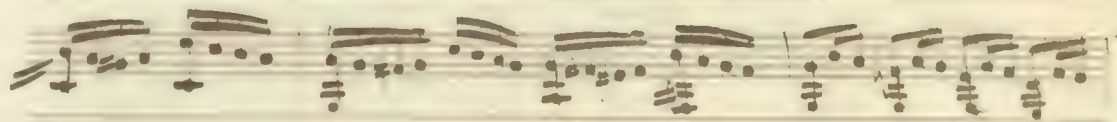
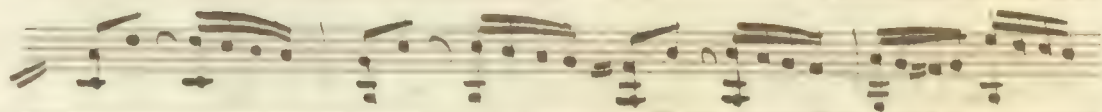
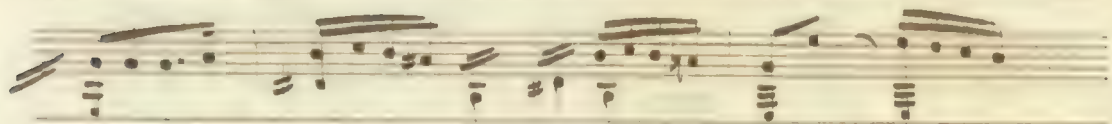
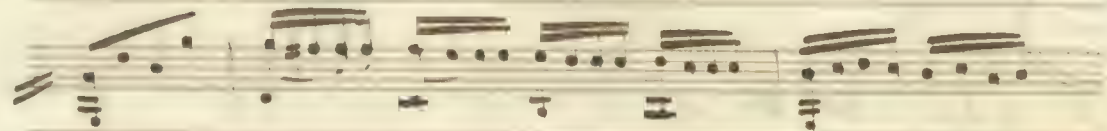


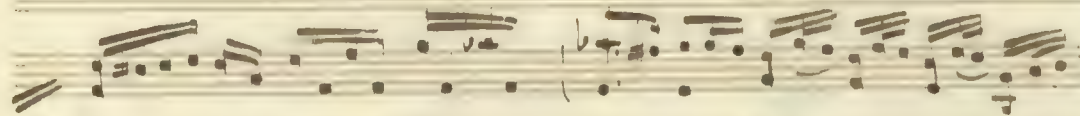
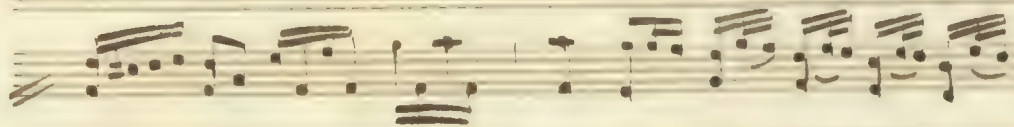
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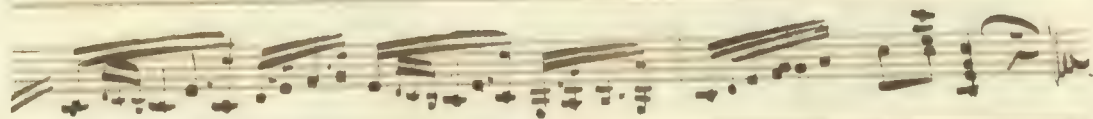
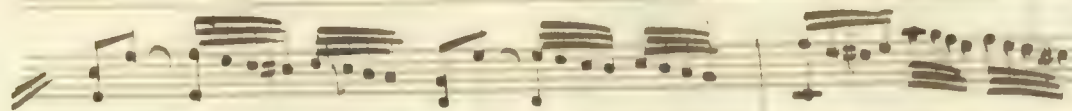










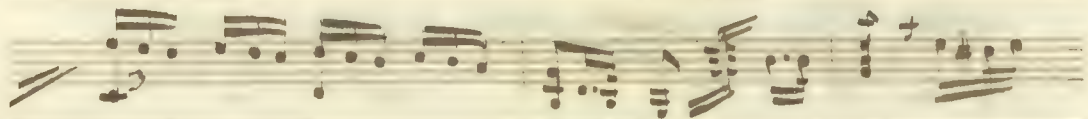
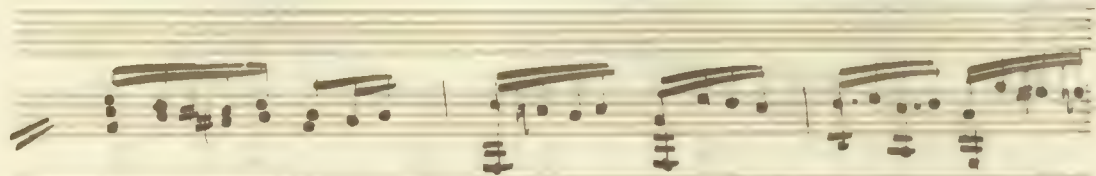


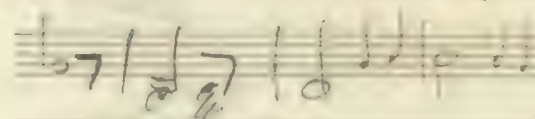
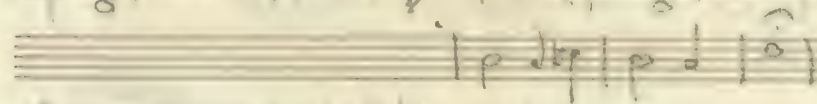
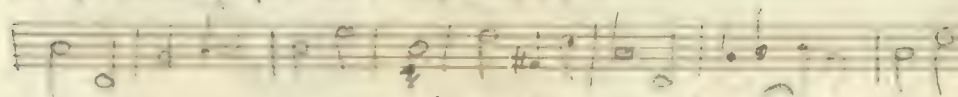
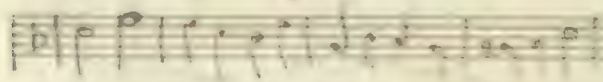
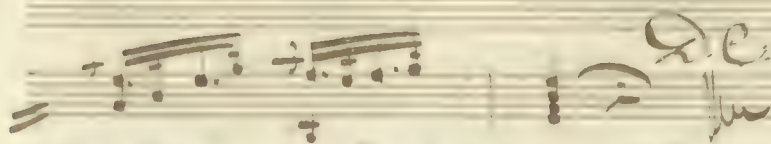
Danza Francese

41

(25)







(26)



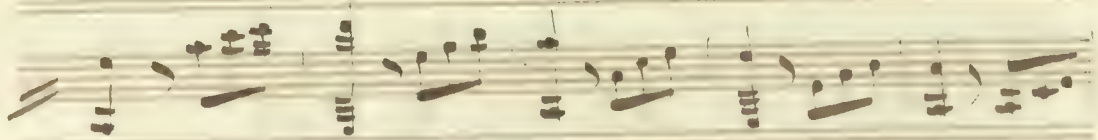


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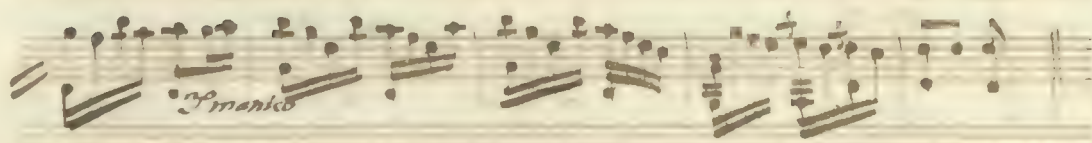
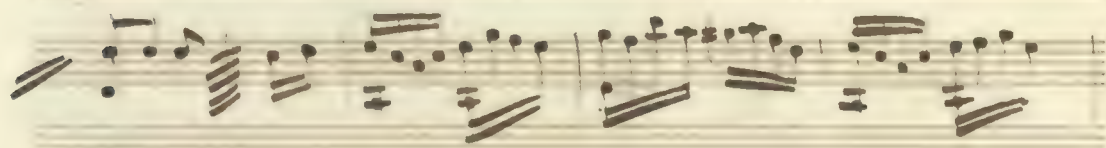
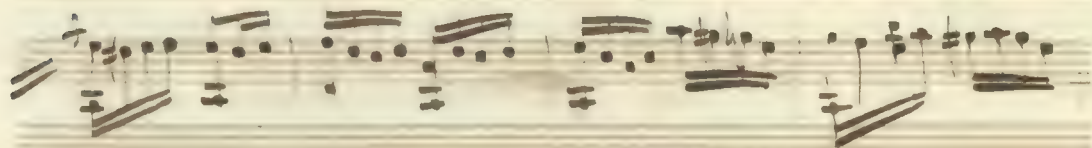
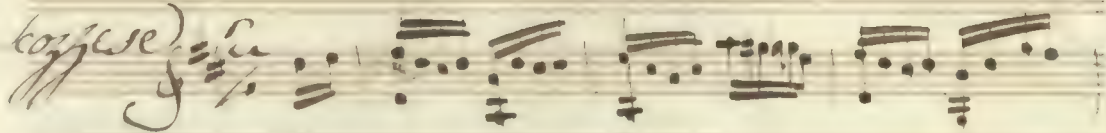
Lar. B^{\flat} A^{\flat}

The musical score consists of four staves. The first staff begins with the word "Lar." and a key signature of two flats (B-flat and A-flat). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The manuscript is written in a cursive style on aged paper.

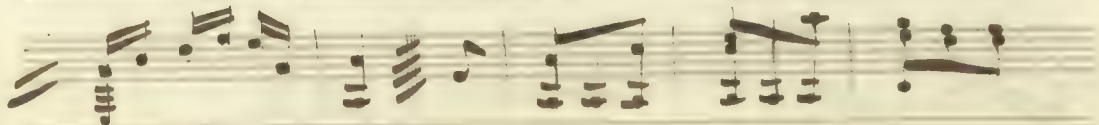
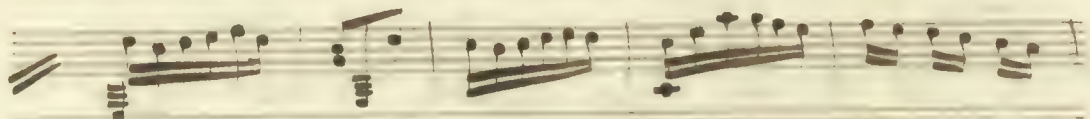
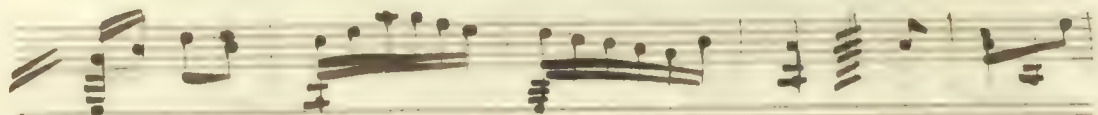
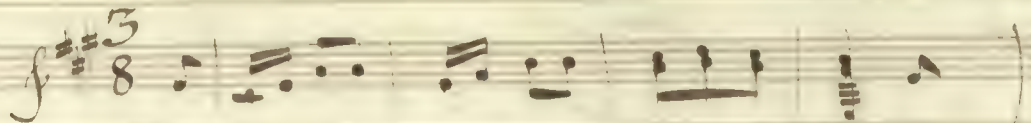


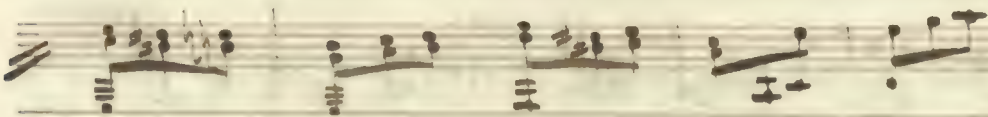
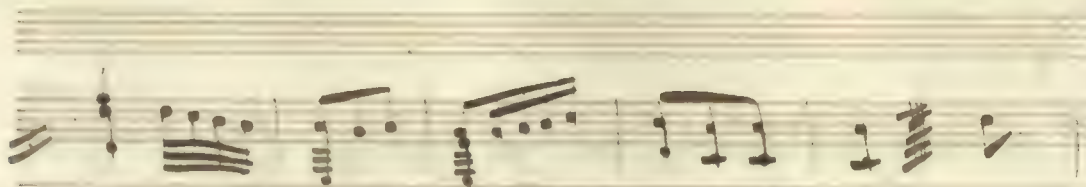


28

lozese*Fin*

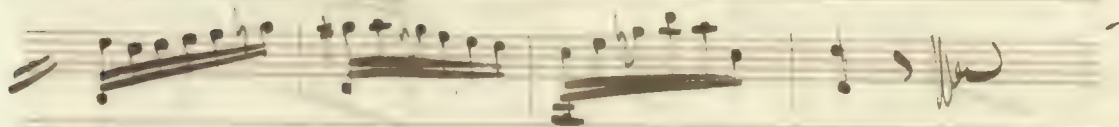
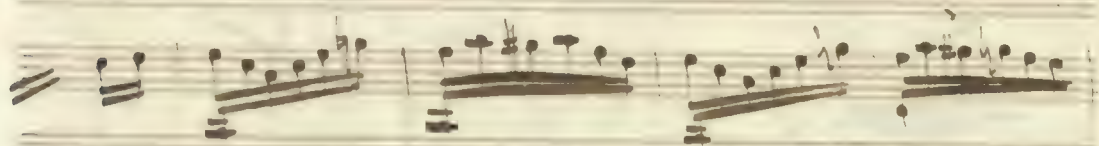
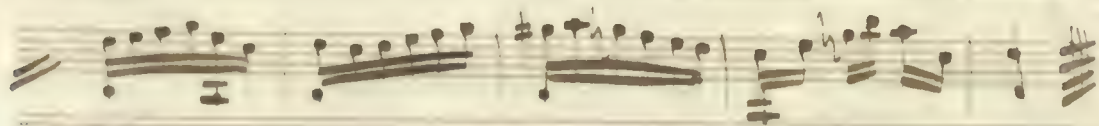
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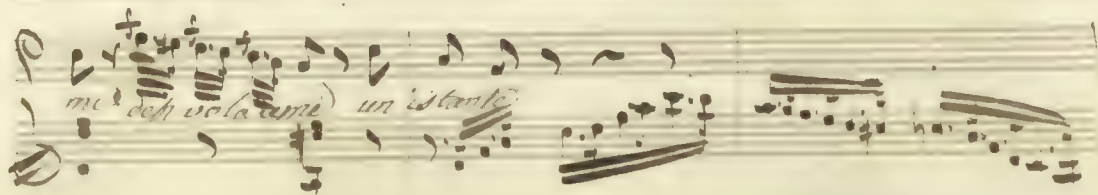
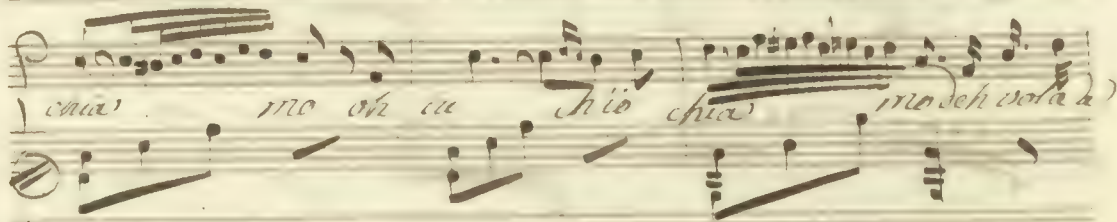
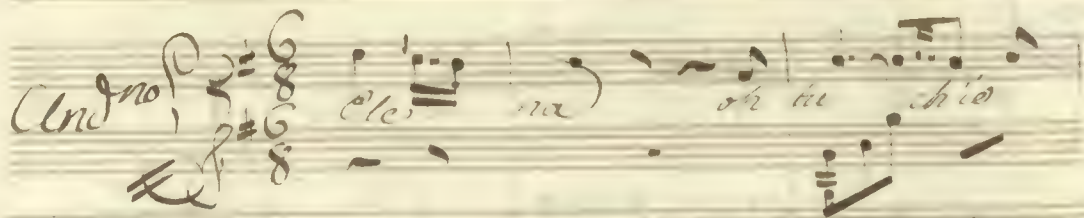


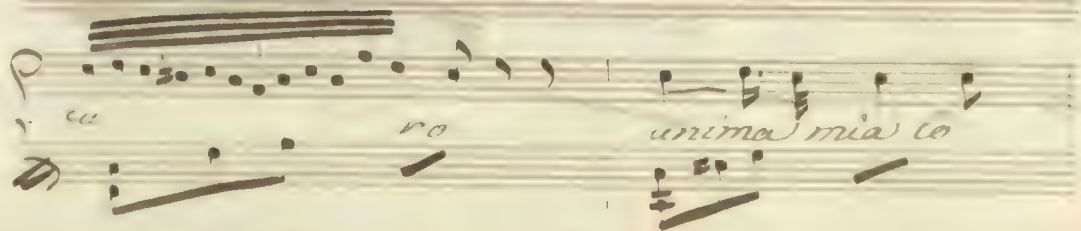
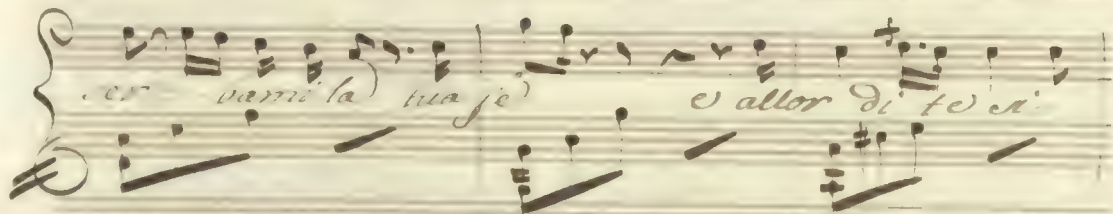
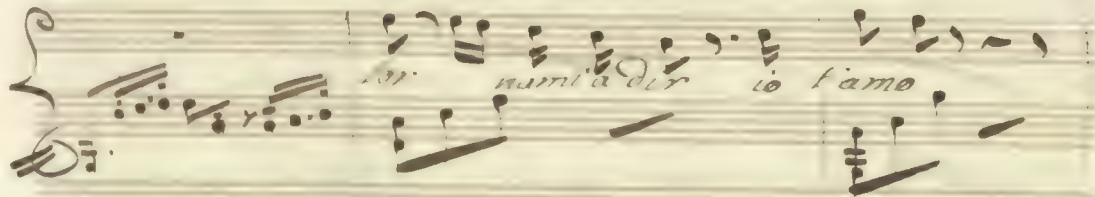


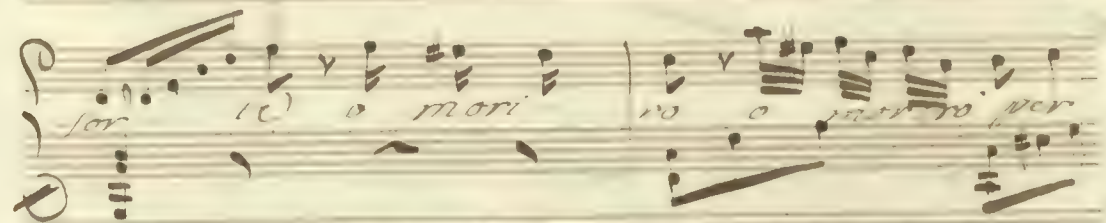
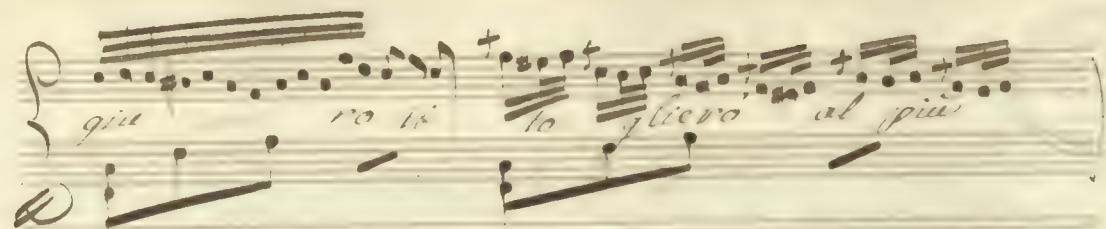
30







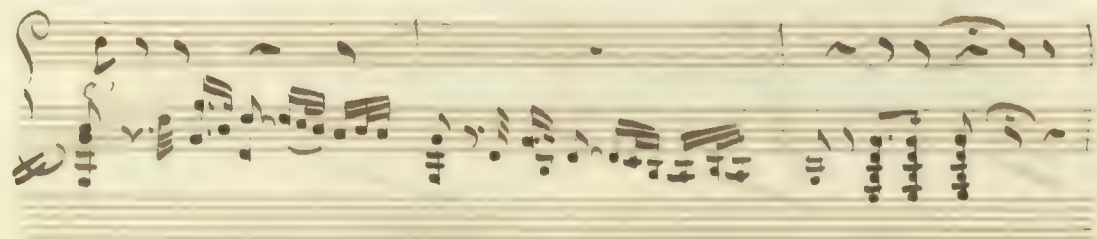
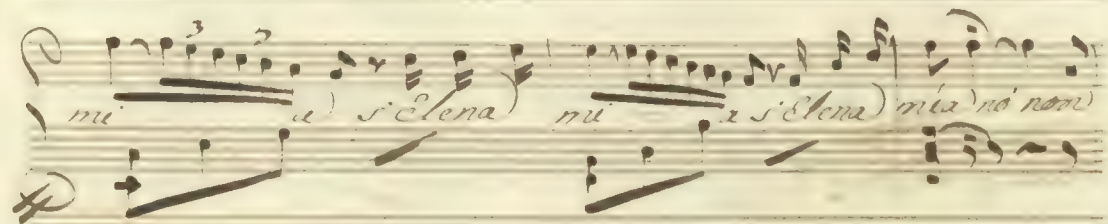
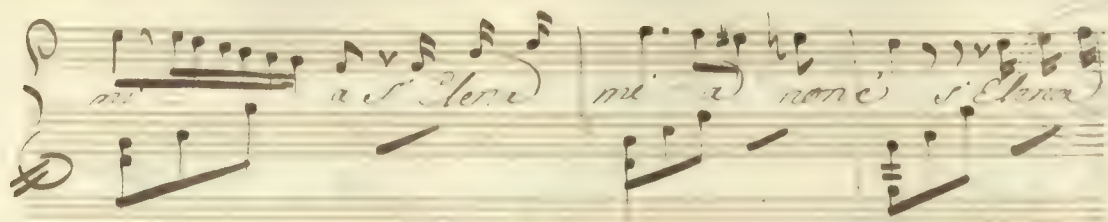


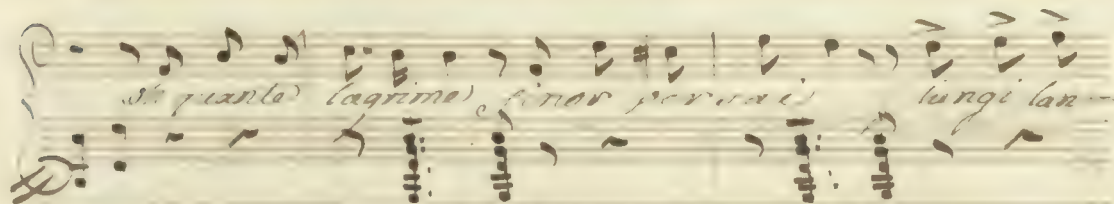
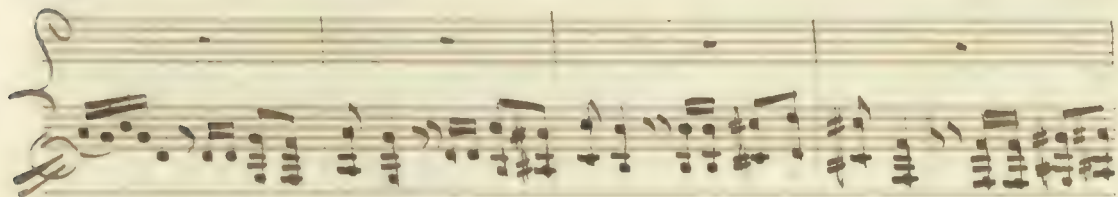
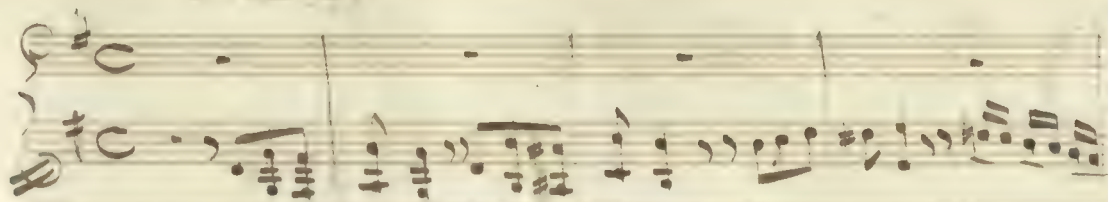


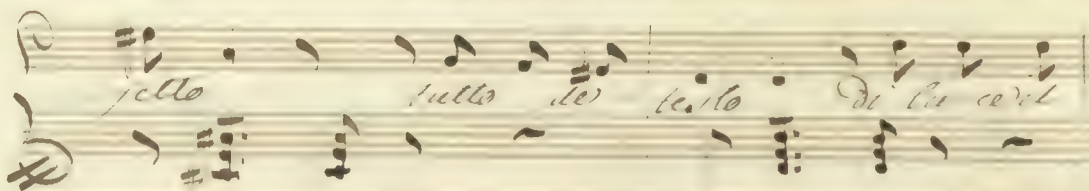
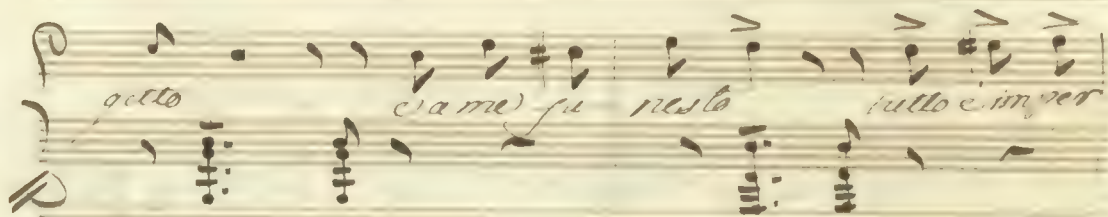
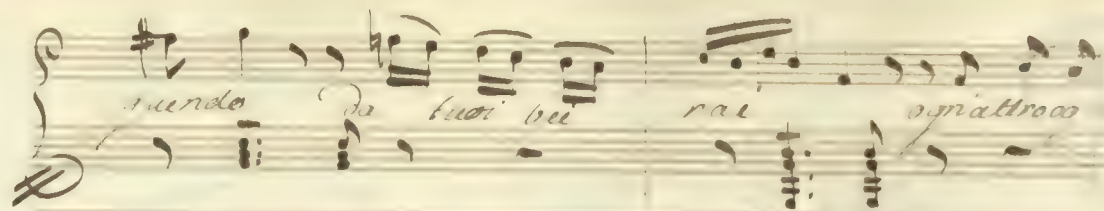
forte *morito* *morito* *forte*

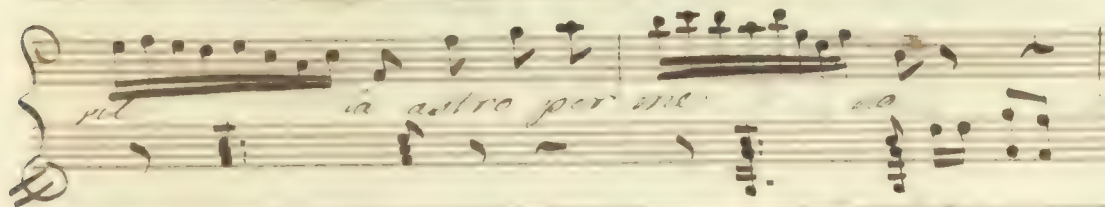
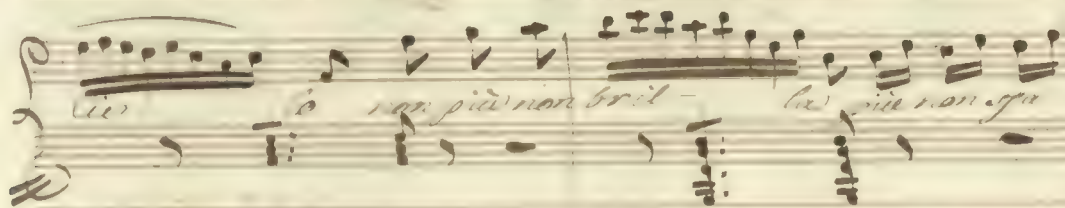
grata a me *a me*

a la mor *ten' Elena* *mi a Elena*

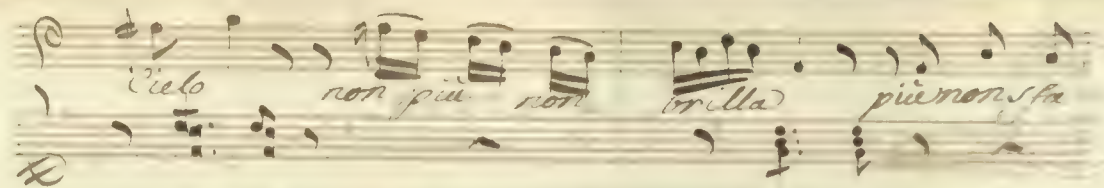




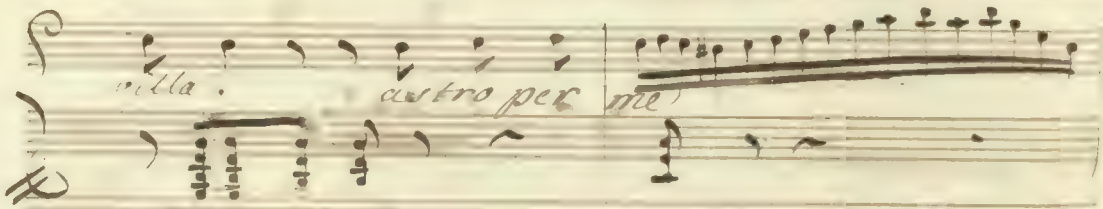




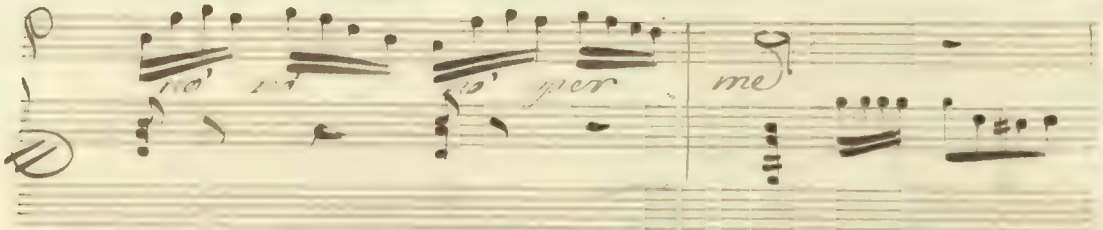
Cielo non più non brilla più non sta

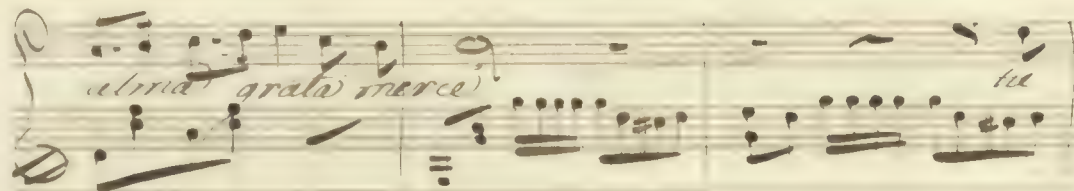
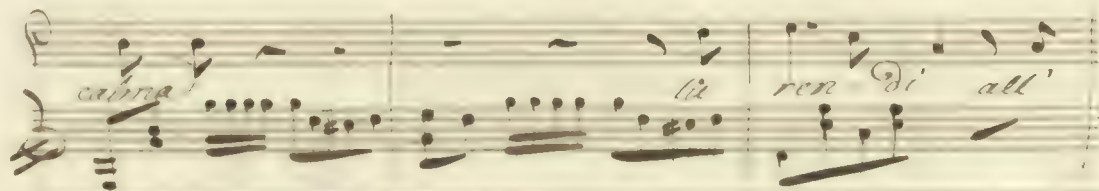
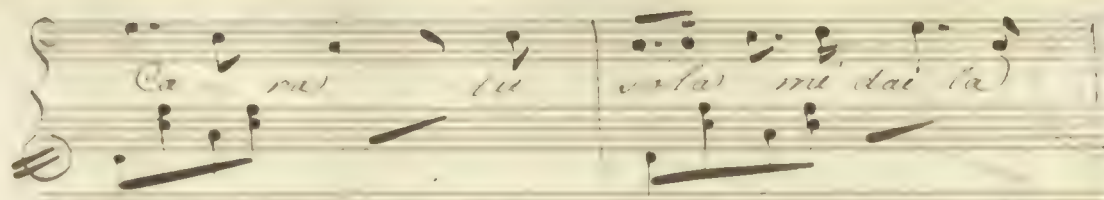


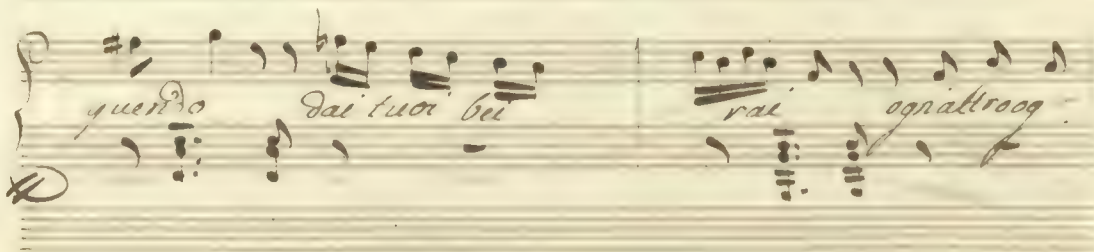
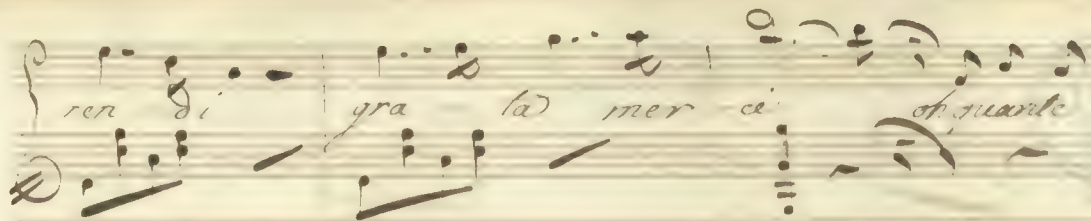
ella. astro per me



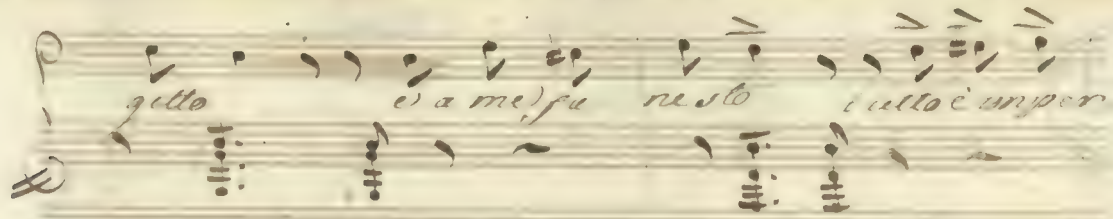
no' per me



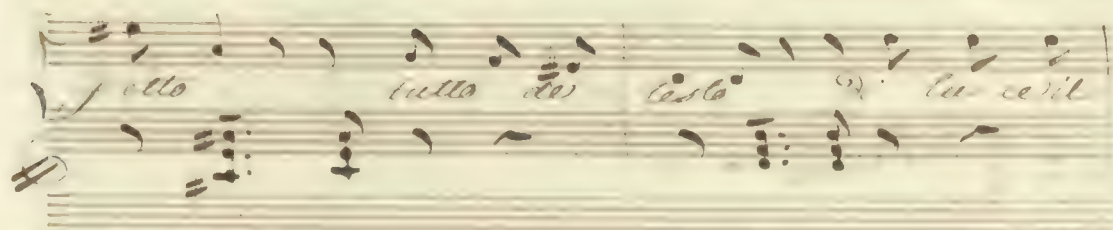




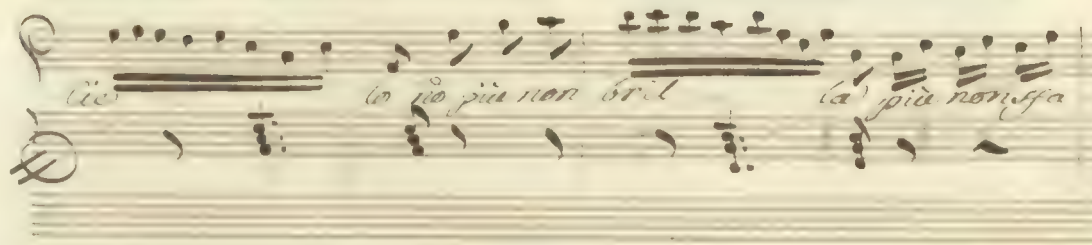
gatto e a me) fa resto tutto è un per

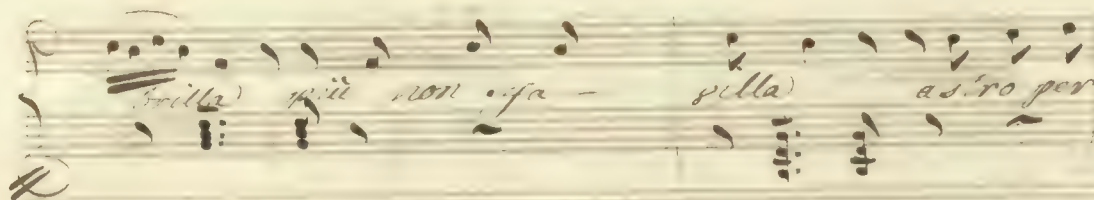
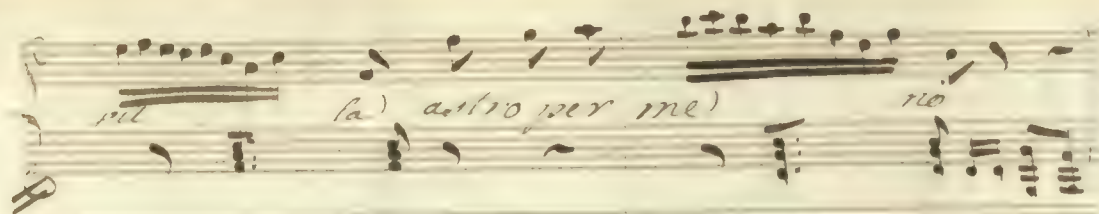


cello tutto di resto la ceril



lie lo più non bril la più non spa





me no no no per

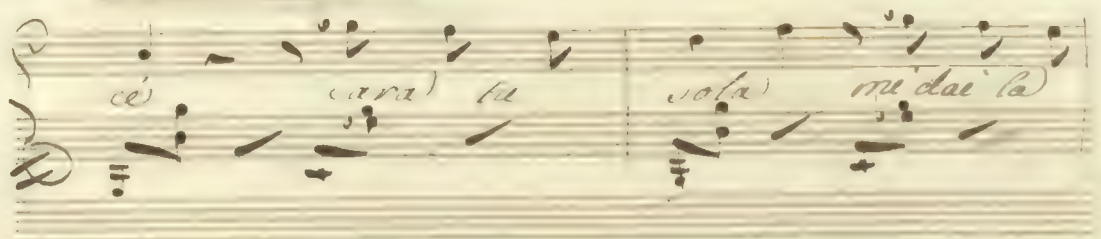
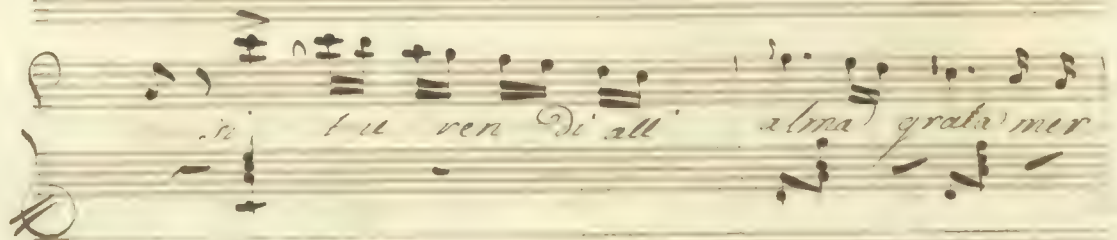
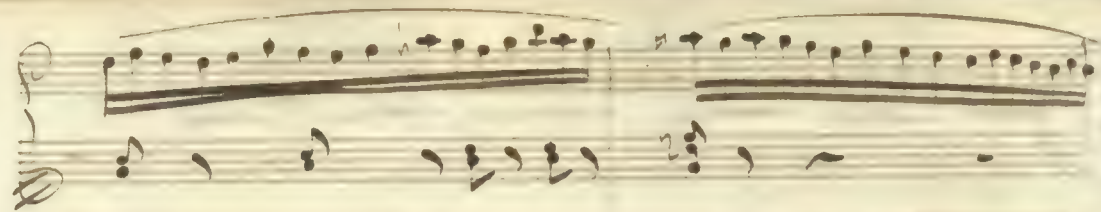
This system contains a single staff of handwritten musical notation. The melody begins with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, with some beamed together. The lyrics 'me no no no per' are written below the staff, aligned with the notes. The word 'me' is under the first note, and 'no' is repeated three times under subsequent notes, followed by 'per'.

me? cara tu vola mi dai la alma tu verdi all'

This system contains a single staff of handwritten musical notation. The melody continues with a treble clef and a key signature of one sharp. The notes are mostly eighth and sixteenth notes. The lyrics 'me? cara tu vola mi dai la alma tu verdi all'' are written below the staff, aligned with the notes. The word 'me?' is under the first note, and the rest of the phrase follows the melody.

alma! guala mer cè

This system contains a single staff of handwritten musical notation. The melody continues with a treble clef and a key signature of one sharp. The notes are mostly eighth and sixteenth notes. The lyrics 'alma! guala mer cè' are written below the staff, aligned with the notes. The word 'alma!' is under the first note, and the rest of the phrase follows the melody.



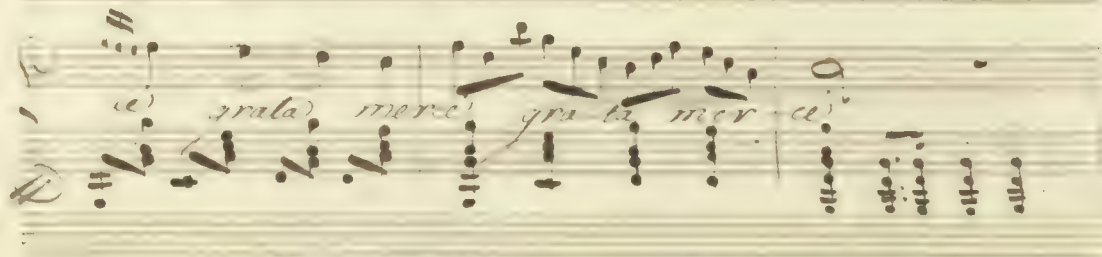
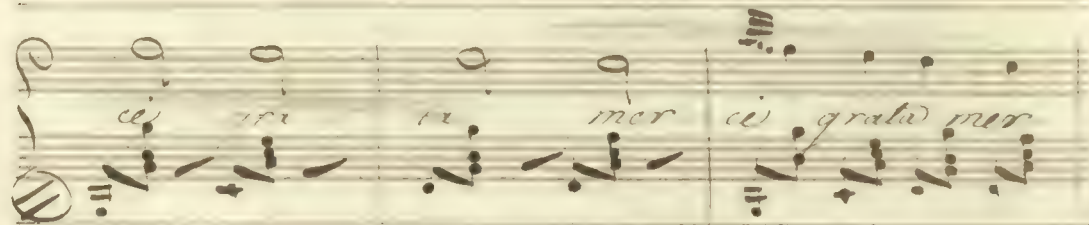
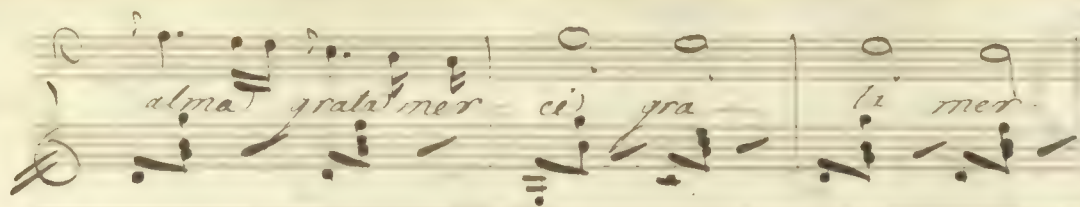
alma) tu rendi all' alma) gratia mer

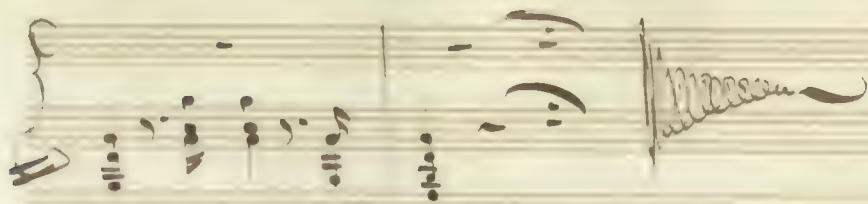
The first system of the manuscript shows a vocal melody in a soprano or alto clef and a basso continuo line in a bass clef. The lyrics are written above the vocal line. The notation is in a historical style, likely 17th or 18th century.

The second system continues the musical piece. It features a vocal line with a series of dotted notes, possibly representing a specific rhythmic pattern or a vocal ornament. The basso continuo line provides harmonic support with various chords and intervals.

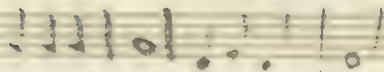
tu rendi all'

The third system concludes the visible portion of the manuscript. It shows the final notes of the vocal line and the corresponding basso continuo. The lyrics 'tu rendi all'' are written above the vocal line.

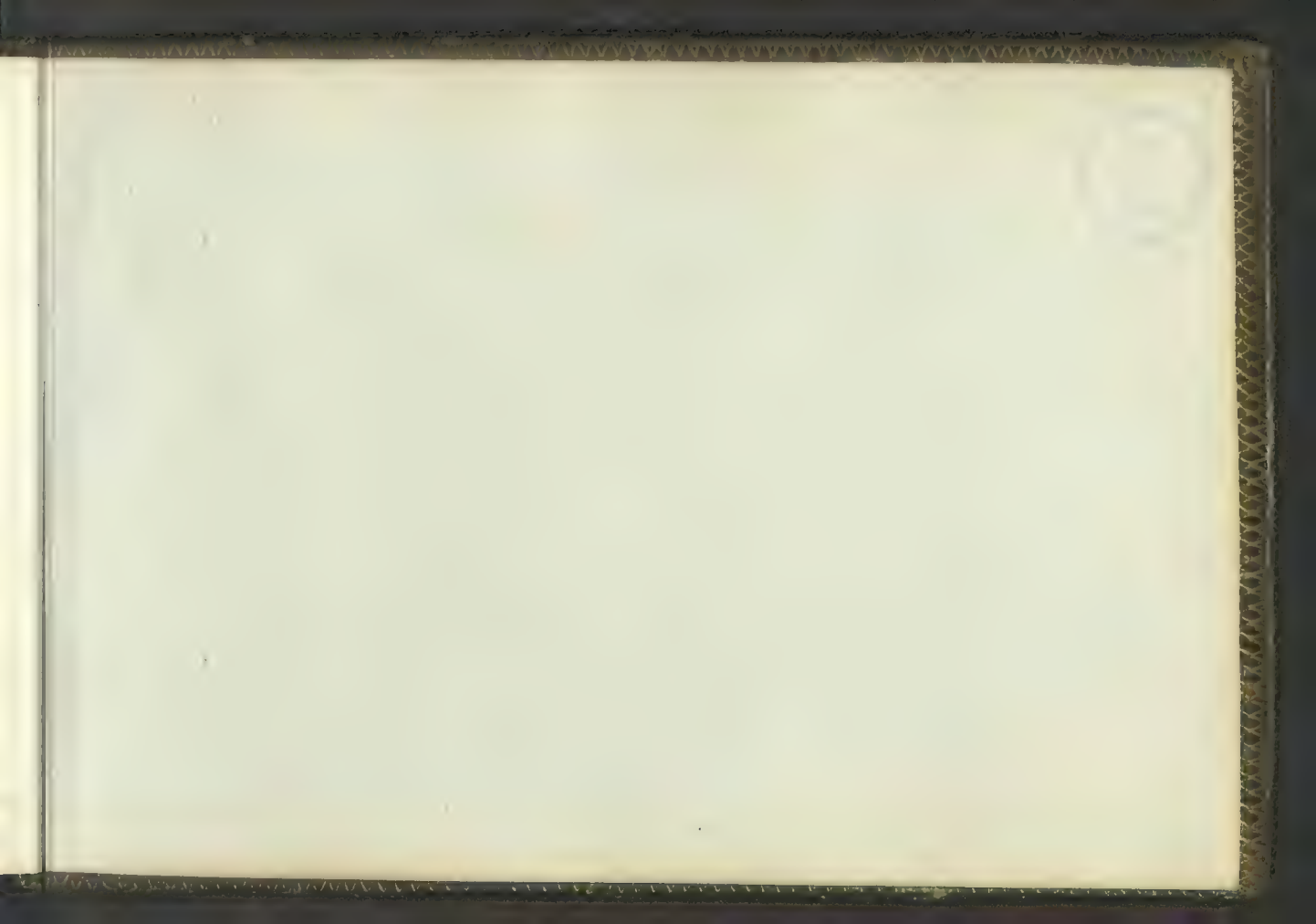




Fine

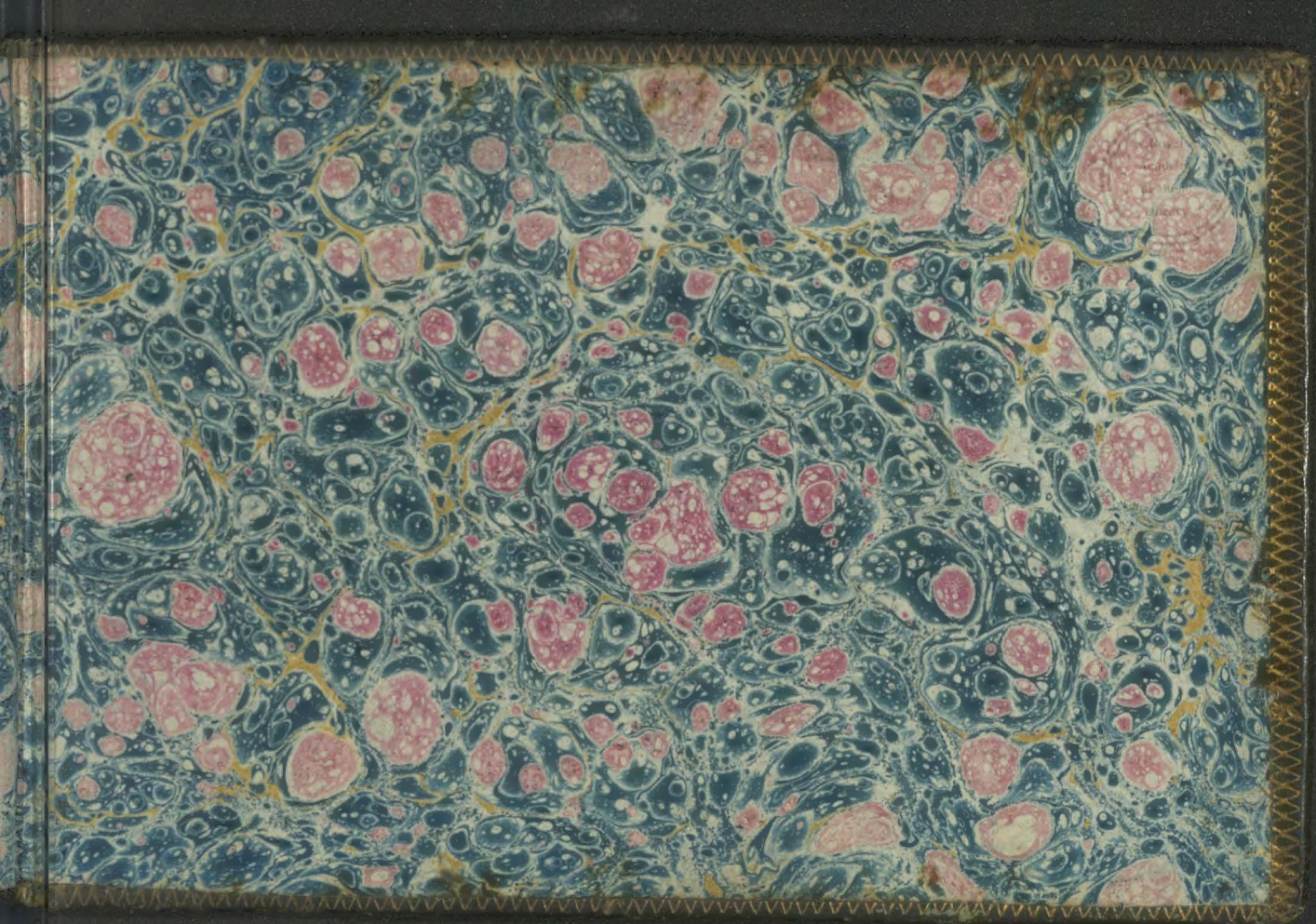


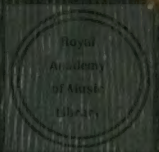












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